

**United States Department of the Interior
National Park Service**

LISTED ON:

VLR 09/17/2009
NRHP 12/17/2009

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Lewis Mountain
other names/site number Onteora (002-0923)

2. Location

street & number 1 Lewis Mountain Parkway not for publication N/A
city or town Charlottesville vicinity X
state Virginia code VA county Albemarle code 003 zip code 22903

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide X locally. (See continuation sheet for additional comments.)

[Signature]
Signature of certifying official
Virginia Department of Historic Resources
State or Federal Agency or Tribal government

10/15/09
Date

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
- See continuation sheet.
- determined eligible for the National Register
- See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper _____

Date of Action _____

5. Classification

Ownership of Property (Check as many boxes as apply)

- X private
public-local
public-State
public-Federal

Category of Property (Check only one box)

- X building(s)
district
site
structure
object

Number of Resources within Property

Table with 2 columns: Contributing, Noncontributing. Rows: buildings (3, 0), sites (1, 0), structures (1, 0), objects (0, 0), Total (5, 0).

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: domestic Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: domestic Sub: single dwelling

7. Description

Architectural Classification (Enter categories from instructions)

late 19th and early 20th century revivals / Colonial Revival

Materials (Enter categories from instructions)

foundation granite
roof artificial slate
walls granite
other N/A

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- Property is associated with events that have made a significant contribution to the broad patterns of our history.
Property is associated with the lives of persons significant in our past.
Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- owned by a religious institution or used for religious purposes.
removed from its original location.
a birthplace or a grave.
a cemetery.
a reconstructed building, object, or structure.
a commemorative property.
less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture
Landscape Architecture

Period of Significance 1909-1959

Significant Dates 1909 (year of design), 1912 (completion date)

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder Eugene Bradbury (architect); Warren H. Manning (landscape architect)

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey #
recorded by Historic American Engineering Record #

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Virginia Department of Historic Resources

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10. Geographical Data
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Acreeage of Property 42.79 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing
1:17	717654	4213533	2: 17	717680	4213424	3:17	717605	4212812	4: 17	717163	4212883

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====
11. Form Prepared By
=====

name/title Calder Loth, Senior Architectural Historian

organization: Virginia Department of Historic Resources date: July 20, 2009

street & number 2801 Kensington Avenue telephone 804 367-2323

city or town: Richmond state: VA zip code: 23221

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Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

(Complete this item at the request of the SHPO or FPO.)

name Julia Courtenay Campbell Family Trust, Everett Lee Campbell and Elizabeth H. Woodard, Trustees

street & number c/o Elizabeth H. Woodard, 2421 Ivy Road telephone 434 977-9823

city or town Charlottesville state VA zip code 22903

Also: Everett Lee Campbell, M.D.

1000 Rio Grande, #203

El Paso, TX 79902

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the National Register of Historic Places, National Park Service, 1849 C St., NW, Washington, DC 20240.

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

**Lewis Mountain
Albemarle County, VA**

Section 7 Page 1

Summary Description

The porticoed mansion crowning Lewis Mountain is one of the most conspicuous landmarks in central Virginia. This nearly perfect conical wooded peak with its temple-like focal point commands the western view from the University of Virginia. The mountain forms the estate of the same name established in 1909 by Gen. John Watts Kearny, who engaged Charlottesville architect Eugene Bradbury to design its prodigious residence along with its guest house and stable, all of which are executed in a local hand-chiseled granite. The steep slope before the house's eastern elevation is treated with a series of garden terraces designed by the Boston landscape architect Warren H. Manning, who also laid out the rest of the grounds. The house is approached by a 5% grade gravel road which spirals around the mountain two and half times to the top. The estate originally incorporated 152.61 acres but currently consists of forty-three acres. The house and ancillary structures survive almost unchanged from their original condition. Except for the introduction of four marble mantels in place of original first-floor mantels, the mansion's stately interiors remain essentially as designed.

Detailed Description of the House

Exterior:

The Lewis Mountain residence is a monumental two-and-a-half-story edifice with a nearly square center section flanked by one-story, flat-roofed wings. The center section is topped by a deck-on-hip roof with pedimented dormers at its base. The roof was originally covered in slate and now is sheathed with asphalt shingles. A current renovation will replace the asphalt with artificial slate matching the original. The roof deck was originally enclosed with a Chinese lattice railing which has since been removed because of deterioration. The current renovation calls for replication of the railing based on original architectural drawings and historic photographs. Similar Chinese lattice railings remain in place on roofs of the one-story wings.

The walls of the house are constructed of hand-chiseled gray granite laid in flat-surfaced random rubble with flat tooled joints. Many of the joints have been repointed but not in a conspicuous manner. The water table is marked by flat band painted white. Four interior-end stone chimney stacks project from the side walls. An additional chimney projects from the roof deck.

Topping the walls of the main section is a massive wooden cornice employing a simplified version of the Roman Doric order of Vignola, which is characterized by massive mutule blocks. Here the mutule blocks are treated with plain soffits and not with the usual guttae. The cornice is continued into the entablature of the large two-story portico which dominates the eastern elevation. Except for the mutules, the entablature is plain. The portico pediment has a lunette window and is supported on four Doric columns employing unfluted stuccoed shafts with Attic bases. The portico floor is extended as a terrace skirting the width of the center section. The terrace floor surface is brick laid in a herring-bone pattern. The portico is approached by six painted concrete steps.

The east elevation main section consists of five bays. The first-floor windows throughout have original 12/12 double-hung sash with flat lintels supplemented with plain corner blocks and a plain keystone. The second-floor windows have splayed lintels with splayed keystones. The one-story wings have a single bay on both their east and west fronts. The center section of the west elevation is set off by a one-story, tetrastyle Tuscan portico that serves as a porte-cochere. It has a flat roof deck enclosed by a Chinese lattice railing. Flanking the west entrance are two smaller

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windows lighting a lavatory and a closet respectively. The second-floor center bay of the west elevation is treated with a Palladian window that lights the stair landing. The window is set in a broad elliptical arch with stuccoed spandrels in the style of Federal-period Palladian windows of New England. On the northern end of the north wing is an elliptical Tuscan portico forming a porch off the main drawing room. The windows throughout are hung with louvered shutters painted green.

Interior

The principal first-floor rooms are treated with stately formality meant to impress. The center is dominated by a vast hall approximately 21X47 feet decorated with painted paneled wainscoting and a deep cornice enriched with dentils and an egg-and-dart molding. The main stair has five-feet-wide treads and rises against the south wall and features a molded handrail and Neo-Georgian vase-and-column balusters. The stair ends are decorated with carved scrolled brackets. The middle section of the stair landing projects forward on richly carved consoles, a treatment that suggests a musicians' gallery. The railing at the landing level has a series of decorative curved ramps. Beneath the landing is a pair of glazed doors opening to the vestibule inside the west entrance. The floors throughout the first-floor are narrow, quarter-sawn oak boards but with no special decoration. The fireplace on the hall's west wall was originally treated with a large wooden mantel. This was replaced in the early 1970s with a massive mantel of highly figured white marble with black veins. Its full entablature is supported on paired Tuscan columns. Though not original to the house, the mantel is in keeping with the scale and character of the room.

West of the center hall are the music room and library. These rooms open into the large drawing room in the north one-story wing. The music room in the northwest corner of the main section is skirted with low paneled wainscoting, above which is the original rose-colored silk brocade wall covering. The room is topped by a coved plaster cornice with corner enrichments. The room has wide openings with pocket doors in the centers of its north, south, and east walls. The doorways are framed by plain architrave moldings. The room has no fireplace.

East of the music room is the somewhat larger library. The room has no built-in bookcases; the walls instead are treated with tall paneled wainscoting capped by frieze panels. The wainscoting was originally natural finished but has since been painted an off white. The library books were originally accommodated in large Renaissance-style bookcases. Similar bookcases currently house books. Topping the plain plaster walls is a shallow entablature with a frieze decorated with faceted projecting panels. The library fireplace originally was decorated with a wooden mantel with Ionic pilasters. As with the rest of the first-floor mantels (with the exception of the dining room) this was replaced in the early 1970s with a remarkable Georgian-style chimneypiece of richly figured pink marble. The central panel of its mantel features an Apollo head with surrounding rays, a motif based on illustrations of the mutules in the Doric order of the Baths of Diocletian. The mantel shelf is supported on carved consoles. The overmantel is encrusted with carved floral ornaments and it topped by a broken scrolled pediment with an elaborately carved cartouche. Inset in the overmantel frame is a picture of an idealized Renaissance-style garden.

The large drawing room to the north of the library and music room retains its original gold brocade wall covering. It has a plaster coved cornice similar to that in the music room and has similar low paneled wainscoting. The wide openings on either side of the fireplace have pocket doors with plain architrave surrounds. The original mantel here has been replaced with a richly carved Georgian-style mantel of white and gold marble. It features a central panel of carved putti flanked by a frieze of foliated ornaments. The exact age of the mantel is uncertain.

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On the south side of the center hall, in the southeast corner of the main part of the house, is a small reception room currently used as a supper room. It too has low paneled wainscoting, but the cornice is decorated with narrow stylized triglyphs. The plain plaster walls originally had a fabric covering but are now painted a deep red. The original mantel here has been replaced with an elaborate Georgian-style marble mantel similar to that in the drawing room. The original wooden mantels from this and other first-floor rooms are stored in the basement. The smaller size of this room is dictated by the lateral corridor leading from the center hall to the dining room which occupies the whole of the south wing. The opening between the corridor and the hall is treated with an undecorated arch.

The spacious dining room occupying the south wing is topped by a compressed plaster entablature below which is a deep-green fabric. The room is skirted by paneled wainscoting approximately six feet high. The wainscoting retains its dark mahogany natural finish. Unlike the other first-floor rooms, the dining room preserves its original wooden mantel which is decorated with carved console supports.

The southwest corner of the main section was originally divided into service areas, including a butler's pantry, storage closets and a dumb waiter connecting to the original kitchen below. This space was opened up in the mid-20th century to create a modern kitchen. Between the kitchen and the lateral passage is the servants' stair that leads from the basement to the attic. The basement formerly contained the main kitchen, servants' hall, pantry, boiler room, coal bin, and storage rooms. Most of these spaces have since been given over to storage.

The second floor has a large central hall at the east end of which is a dressing room and bath. A bedroom occupies each corner of the second floor. In stark contrast to the lofty spaces below, the second-floor spaces are simple and have relatively low ceilings. Instead of cornices, the rooms have only a plain picture molding. The walls are all plain plaster with no wainscoting, just simple baseboards. A bathroom and closets are situated between the north bedrooms. The south bedrooms are likewise served by a bathroom and closets. The bathrooms preserve most of their original fixtures and finishes, including white glazed tile wainscoting and tessellated tile floors accented with black tiles. Both of the two east bedrooms have a somewhat simple wooden Federal-style mantel with white glazed-tile fireplace surrounds and glazed-tile hearths. The two north bedrooms have no mantels or fireplaces.

The attic level has five additional bedrooms and one bathroom. A large storage area is located in the portico space. All but one of the bedrooms has a closet. The attic spaces are treated only with very simple trim. An additional stair leads from the attic to the roof deck.

In general, the interior is outfitted with the details of the finest quality of the period, most of which are intact, including light switches and window and door hardware. The house also retains its original steam heating system and radiators. However the original coal furnace has been replaced with an oil burning furnace.

Guest House

The guest house, a contributing building, is part of the original estate complex and is located just to the south of the main house. The diminutive structure is constructed of the same chiseled granite as the main house. It has a nearly square plan with a three-bay façade facing west. The entrance here is sheltered by a one-story tetrastyle Tuscan portico with a flat deck roof. The portico railing is a wood lattice. The building's windows have 6/6 double-hung sash throughout and are topped with splayed flat lintels painted white. Topping the guest house is a hipped roof with a

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single pedimented dormer on the western slope. Two stone interior chimney stacks project from the roof. The roof is currently sheathed in asphalt shingles which replace the original roof covering. The interior of the guest house has undergone minimal modification. The rooms have very simple trim and are not of particular architectural interest.

Stable/Garage

Down the hill to the south of the guest house is the garage/stable building, a long, low structure covered by a gable roof. This is an original feature of the estate complex and is a contributing building. Like the mansion and guest house, it is constructed of random rubble granite; however the stones are rough-faced rather than chiseled with flat surfaces. The principal windows on the lower level have 6/6 double hung sash and are topped with splayed lintels painted white. Smaller windows on the north side of the east end of the building light the former stable area. The roof is currently sheathed with asphalt shingles but was originally slate. The gable ends have exposed purlins. The west gable end has two pairs of double-hung sashes lighting the upper level. The eaves on the north and south elevations have exposed rafters, partially hidden in sections by gutters. Slate remains on the sides of the roof's pedimented dormers. The building is entered from the west end via a pair of wide garage doors. A similar pair of doors is on the south side of the building. The bottom portions of both sets of doors have X-shaped panels.

The ground-floor level of the building is divided into two main spaces and is utilitarian in character with exposed ceiling joists. The western section serves as a garage. The horse stalls were located in the eastern section but the fittings do not remain. The second floor is reached by a staircase that is accessed from the exterior by an entrance in the middle of the north side. The stair ascends to a servant's apartment that occupies the western half of the upper level. The eastern portion of the upper level is an unfinished hay loft with access openings on the east end.

Entrance Gates

Approximately half-way down the driveway are the gates to the estate. The pair of wrought-iron gates are hung on square stone pillars with ball finials. The pillars are painted white. The gates are a contributing structure.

Landscape

Lewis Mountain's landscape is the product of the Boston landscape architect, Warren H. Manning. The scheme makes maximum use of the limited space atop the mountain. The winding driveway ends in a broad circle framing a sloping lawn before the western side of the house. The driveway extends under the port-cochere. Historic photographs show no foundation planting around the western elevation. The sharp drop in elevation on the eastern side of the house is treated with a series of three terraces with tall dry-laid stone retaining walls. A 1937 newspaper article describes the terraces as being planted with Dorothy Perkins roses. They currently contain mostly daylilies and irises. A large oval swimming pool is located in the flat area between the mansion's south elevation and the guest house. The pool is shown in historic photographs and is assumed to be an original feature. The area on the north side of the circular lawn is accessed by a short flight of stone steps framed by a low stone retaining wall. The area, now largely overgrown, was originally a more open area spread before the north semi-circular porch. Manning's terraces and other landscaping features are a contributing site.

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The landscaping was calculated to take advantage of breathtaking views in all directions from the mountaintop. To the east is a full view of the University of Virginia dominated by the dome of the Rotunda. Beyond one can see most of downtown Charlottesville with Monticello, Montalto, and the Southwest Mountains forming the backdrop. To the west is a panoramic view of the western Albemarle countryside with the Blue Ridge Mountains in the distance. The views to the north are now largely obscured by forest growth but formerly opened to what has now become the sprawl of northern Charlottesville. The views to the south are also now mostly hidden by forest growth but through the trees are idyllic views of the Ragged Mountains. The 1937 Washington Post article describes Lewis Mountain has having several miles of bridle paths.

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Statement of Significance

The stately mansion crowning the conical promontory known as Lewis Mountain immediately west of the University of Virginia has been an intriguing area landmark for a century.⁽¹⁾ Its conspicuous site has made it an object of curiosity and lore since its construction. Designed by Charlottesville architect Eugene Bradbury, the house is a conscious reference to the classicism introduced to the region by Thomas Jefferson, who espoused the use of the Roman architectural vocabulary for the dwellings of the Piedmont landscape. Lewis Mountain is also a product of the American Renaissance, the architectural movement identified by its monumental classical works. In his other commissions, however, Bradbury drew inspiration from a variety of architectural idioms including Mediterranean, Arts-and-Crafts, and the local vernacular. During the two decades he practiced in Charlottesville, Bradbury graced the region with a noteworthy collection of handsome residences, Lewis Mountain being one of his earliest and most ambitious. The project was the dream of John Watts Kearny, a former Union Army officer, who took note of the site while passing through the region during the Civil War. He vowed to return some day and establish his home on the mountain's summit.⁽²⁾ Designed in 1909, the massive granite dwelling, along with its guest house and stable, was completed within the next two years. Its grounds were laid out by Boston landscape architect Warren H. Manning.⁽³⁾ Lewis Mountain is eligible with local significance for the National Register of Historic Places under Criterion C in the Area of Architecture, with a period of significance spanning 1909, its date of construction, to 1959.

History

John Watts Kearny (1845-1933) was the son of Gen. Philip Kearny, a hero of the Mexican War and a spirited commander early in the Civil War. The senior Kearny was mortally wounded in the Battle of Ox Hill (also known as Chantilly) in Fairfax County in 1862. Kearny's great uncle was Gen. Stephen Watts Kearny, who during the Mexican War conquered much of the northern Mexico territory that later made up most of the states of the American southwest. Although John Watts Kearny served in the Union Army, his rank of brigadier general was later conferred on him by the New Jersey legislature for his service in that state's national guard.⁽⁴⁾ A descendant of a wealthy New Jersey family, Kearny had Albemarle County connections through his mother, a grandniece of Gen. George Rogers Clark, "Conqueror of the Old Northwest," and his brother, the explorer William Clark.⁽⁵⁾ In 1894, following the death of his first wife, Lucy McNary of Princeton, Kentucky, Kearny moved to Europe with his oldest son, John Watts Kearny, Jr. Kearny hoped the trip would help reform his son's alcoholism.⁽⁶⁾ Later, while visiting relatives in Kentucky, Kearny met Elizabeth Montgomery Harrison (died 1921), who was related to various prominent Virginia families. They were married in 1898 in an Episcopal ceremony held in the Albemarle County residence of Mrs. Green Peyton.⁽⁷⁾

Using the sizable fortune inherited from his father, Kearny followed up in his early vow to establish his home on Lewis Mountain. He purchased the 152.16-acre tract from Kenneth Brown in 1909. That same year, Kearny commissioned Charlottesville architect Eugene Bradbury (1874-1960) to design what would become one of the area's most stately and conspicuous landmarks. A native of Arlington County and a graduate of Virginia Military Institute, Bradbury studied architecture at the Corcoran Scientific School of Columbia University, predecessor of The George

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Washington University in Washington, D.C. He later worked in the offices of several Washington architects, including that of Waddy B. Wood, an accomplished designer of fine residences and government buildings in the spirit of the American Renaissance.⁽⁸⁾ Bradbury established his own practice in Charlottesville in 1907. With the proximity of the University of Virginia and Monticello, much of Bradbury's work would be informed by Jeffersonian classicism.

Lewis Mountain was one of Bradbury's earliest Charlottesville commissions and was his most ambitious. Though he designed an impressive number of houses for the region, none would be as large or so grandly appointed. Most of his later commissions were for less assertive residences for local professionals, including doctors, lawyers, and merchants. Like many of the second generation American Renaissance architects, Bradbury worked in a variety of styles such as American colonial and Mediterranean. Several of his Charlottesville houses show the strong influence of the English Arts-and-Crafts architect Charles F.A. Voysey. Among Bradbury's designs that exhibit the influence of Jeffersonian classicism is the 1925 St. Paul's Memorial Episcopal Church facing the university grounds. Here Bradbury employed a tetrastyle Roman Doric portico very similar to that used earlier on Lewis Mountain. Bradbury left Charlottesville for Upperville, Virginia in 1930 and worked for a time for the Historic American Buildings Survey. Just before his death in 1960 he donated his drawings, including those for some thirty-seven Charlottesville area commissions, Lewis Mountain among them, to the University of Virginia's Alderman Library.⁽⁹⁾

With his Lewis Mountain scheme, Bradbury, among other things, provided an architectural backdrop for the university campus. The motive for this may have come about through consultation with landscape architect Warren Manning, who was designing a campus master plan for the university at the time. Thus it is not coincidental that Manning was engaged by John Watts Kearny to draft the landscape layout for Lewis Mountain. The site allowed Bradbury and Manning to play on Jefferson's romantic concept of placing a temple-like edifice atop a mountain. The fact that Kearny's mansion is so visually prominent from the university has caused generations of university students and visitors to mistake it for Monticello. Although Jefferson's home overlooks the university and Charlottesville from its elevated site to the east, Monticello is much farther away and difficult to see. Kearny apparently referred to his own mountaintop estate as Onteora, after a mountain in the Catskills where the Kearny family had an estate. ⁽¹⁰⁾

John Watts Kearny died in 1933. The property was put up for auction in 1937 but failed to achieve an adequate bid. On September 22, 1938, the Society of the Precious Blood, a Roman Catholic monastic order, took title to Lewis Mountain by deed from Elizabeth Kearny Hibbard, Kearny's daughter by his second wife and executor and trustee of Kearny's will. The Kearny family members were Catholics and wanted the estate used for charitable purposes. It was thus sold with 137.5 acres to the Society for the bargain price of \$25,000. Kearney's eclectic furnishings and objets d'art, well documented in a series of 1912 photographs by the Charlottesville studio of Rufus Holsinger, were sold separately. The monks used the house as a retreat and training center for priests. They adapted the dining room for their chapel but made no significant architectural changes. They also established a vineyard on the mountainside of which no trace remains.

Society of The Precious Blood used the estate until 1951 when it contracted with Deering Danielson for the sale of the property. Danielson facilitated a separate sale of 44.79 acres of the estate to Thomas Campbell, a New York businessman and attorney. The tract sold to Campbell included most of the mountain as well as the mansion and its ancillary structures. An accomplished athlete, Campbell gained fame as a track star at Yale University and briefly held the world's record in the half-mile. He later competed in the Olympic Games.⁽¹¹⁾ A native of South Carolina,

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Campbell married Julia Courtenay of Columbia, South Carolina in 1950. The couple soon began to look for a suitable new home in the South. Campbell was an avid collector, and Lewis Mountain proved to be an ideal residence. He filled the vast house with an assemblage of art and antiques more grand than Kearny's. The Campbells made few architectural changes other than installing a modern kitchen in the former butler's pantry area. Before his death in 1971, however, Campbell replaced four of the original first-floor mantels with elegant antique marble mantels stylistically compatible with the house.⁽¹²⁾ Lewis Mountain remained the home of Campbell's widow until her death in 2008. The estate's buildings are currently undergoing repair directed by Mrs. Campbell's eldest son, Dr. Everett L. Campbell of Las Cruces, New Mexico.

1 The name Lewis Mountain derives from the fact that it was part of a 2300 acre tract acquired by David Lewis in 1734 and which remained in the ownership of Lewis's descendants until 1852 when it was sold to W. P. Farish. Information from 1951 title abstract prepared for Thomas Campbell and supplied to DHR by Elizabeth Woodard, Charlottesville attorney for the Julia Courtenay Campbell family trust.

2 Washington Post, April 13, 1937.

3 Lay, K. Edward Lay, The Architecture of Jefferson Country, p. 258.

4 New York Times, July 29, 1933 , obituary for Gen J.W. Kearny

5 Washington Post, April 13, 1937.

6 New York Times, October 23, 1897.

7 New York Times, March 15, 1898.

8 Bluestone, Daniel, Preliminary Information Form for W. Allen Perkins Residence, Charlottesville, April 29, 2008.

9 Hunier, Marjorie Joan, "Domestic Architecture of Eugene Bradbury in Charlottesville, Virginia: 1907-1929, Master's Degree Thesis, Department of Architectural History, School of Architecture, University of Virginia, 1986. Hunier offers a substantive biography of Eugene Bradbury and his career.

10 www.renwickclifton.com/history.html

11 Photocopy of April 29, 1937 newspaper clipping (probably Charlottesville Daily Progress) in DHR archives folder 002-0923.

12 Cavalier Daily, April 19, 1974.

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VERBAL BOUNDARY DESCRIPTION

The boundaries for Lewis Mountain, referred to as tax parcel #60-30A in the Albemarle County real estate tax records, conform to the property lines currently comprising the estate. They include the wooded steep slopes of the mountain and the spiraling driveway to the summit. Except for a section of the property which extends into the woods to the south, the boundaries place the mansion in the approximate center of the property, at its highest point.

BOUNDARY JUSTIFICATION

Although the estate's current 42.79 acres incorporates less than a third of the original estate acquired by General Kearny in 1909, it includes most of the upper portion of the mountain and ensures the dramatic setting of the mansion at its peak. The steep slopes of the property are unsuitable for new construction, further guaranteeing the protection of the essential sections of the forested promontory. The boundaries also include the property's two ancillary structures: the stable/carriage house and guest house, as well as the Warren Manning garden terraces. Finally, the boundaries take in the greater part of the driveway that spirals to the summit.

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The following information is common to all photographs:

Property: Lewis Mountain
Location: Albemarle County, Virginia
Photographer: Calder Loth
Date: April 6, 2009
Negatives Stored: Virginia Department of Historic Resources, Richmond, VA

1. VIEW OF: main house, east elevation
NEG. No.: 24542, frame 2
Photo No.: 1 of 10
2. VIEW OF: main house, west elevation
NEG No.: 24543, frame 5
Photo No.: 2 of 10
3. VIEW OF: main house, west elevation; view from NW
NEG No.: 24542, frame 7
Photo No.: 3 of 10
4. VIEW OF: guest house, west elevation
NEG No.: 24543, frame 2
Photo No.: 4 of 10
5. VIEW OF: garage/stable, west elevation
NEG No.: 24543, frame 14
Photo No.: 5 of 10
6. VIEW OF: swimming pool and guest house; view from NW
NEG No.: 24542, frame 9
Photo No.: 6 of 10
7. VIEW OF: main house interior, center hall & stair, facing SW
NEG No.: 24542, frame 14
Photo No.: 7 of 10
8. VIEW OF: main house interior, center hall mantel, facing NW
NEG No.: 24542, frame 13
Photo No.: 8 of 10
9. VIEW OF: main house interior, drawing room, south wall
NEG No.: 24542, frame 18
Photo No. 9 of 10
10. VIEW OF: main house, dining room, facing NE
NEG No.: 24542, frame 24
Photo No.: 10 of 10

Lewis Mountain
 Albemarle County, VA
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- ③ 417105 4117612
- ④ 417105 4117883

